



July, 2013

Dear Educators,

On behalf of all of MCESA, we are excited that you are using our content specific assessments in your school or district. We sincerely hope that the assessments help you to measure student achievement and provide useful information about student learning.

Attached are the item specifications that accompany each particular assessment. These item specifications can serve as a useful tool for curriculum mapping activities. To support your use of items specifications, we have a few important points to consider.

- The item specifications were written for a very specific audience and purpose. They serve as a bridge between the standards and the assessment. The item specifications define for test writers what counts as testable content from the standards. They delineate what could appear on a test or what should not appear on a test. Item writers used the item specifications to write test items.
- The specifications may use *i.e.* or *e.g.* when listing testable content. *E.g.* means that these things are eligible to be included on the assessment, but the test writer is not limited to them. They are examples. *I.e.* means that the test content is limited to only those items listed.
- Although the item specifications show that certain standards are not addressed on the MCESA content specific (multiple choice) assessment, this does not mean that teachers are not responsible for teaching those standards. Teachers are responsible for teaching all of the state standards.

For more information about how to use item specifications, please refer to the MCESA Assessment webpage for webcasts that explain in detail the assessment development process and the use of item specifications. Also look for announcements about face-to-face workshops related to instruction or assessment use. <http://education.maricopa.gov/site/Default.aspx?PageID=263>

Sincerely,

MCESA Assessment Department

Band (Foundational) – Item Specifications for Summative Assessment

Written by teachers working in collaboration with MCESA.

Code	Content Statement	Item Specifications	Depth of Knowledge Essence
S1C1-101	Singing their own instrumental parts within an ensemble.	Requires performance/aural assessment Use performance rubric assessment	DOK 2
S1C1-102	Singing their own instrumental parts in tune with appropriate articulation, phrasing and dynamics.	Requires performance/aural assessment Use performance rubric assessment	DOK 2
S1C1-103	Singing rhythmic patterns of different meters.	Requires performance/aural assessment Use performance rubric assessment	DOK 2
S1C1-104	Singing their own instrumental parts with good posture and with proper breath support.	Requires performance/aural assessment	DOK 2
S1C2-101	Properly assembling and identifying the various parts of their instruments.	Test must be instrument specific. Use performance rubric – assemble instrument from case.	DOK 1 DOK 2 (performance)
S1C2-102	Demonstrating proper care and maintenance of their instrument.	Test must be instrument specific. Use performance rubric: identify problems with why an instrument might not work.	DOK 1 DOK 2 (performance)
S1C2-103	Playing solo and ensemble literature on grade level 1-2 on a scale of 1-6.	Requires performance/aural assessment Use performance rubric assessment	DOK 3+

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S1C2-104	Identifying and playing individually and with others the following note and rest values while maintaining a steady beat: whole, half, quarter, eighth, dotted half, dotted quarter.	<p>Students will identify notes and rests (names and values) and rhythms on written examples in bass or treble clef using the traditional counting system (i.e., one “and” two “and” three “and” four “and”). Rhythms may be written on a percussion staff.</p> <p>Multiple-choice items should focus on identifying the value of notes and rests, and on correctly counting rhythms based on the value of notes and rests. Items for this PO should not focus on interpreting time signatures, though time signatures may be included in musical examples if necessary (to eliminate ambiguity about the value of notes or rests).</p> <p>Dotted half notes and dotted half rests may be used. Do not use dotted quarter rests.</p> <p>Performance: perform an example of music. Use performance rubric.</p>	<p>DOK 1 (written)</p> <p>DOK 2 (aural comparison)</p>
S1C2-105	Playing the Concert Bb, F, and Eb major scales one octave on wind and mallet percussion instruments.	<p>Requires performance/aural assessment</p> <p>Rubric: Students will play the scales on their instrument (articulation should be specified).</p>	<p>DOK 1</p> <p>DOK 2</p>
S1C2-106	Identifying and playing articulations and symbols as they occur in the repertoire.	<p>Students will identify, describe, and/or compare common articulations and symbols (e.g., staccato, legato, tie, slur, accent, and fermata).</p> <p>Use academically accepted vocabulary definitions. For assessment purposes, “accent” is defined as “attack with emphasis.” (No definition of “accent” was available in glossary.)</p> <p>Be aware of instrument bias — percussionists may not be familiar with playing certain articulations (e.g., slurs/legato).</p> <p>Aural: identify via an audio recording what the articulations</p>	<p>DOK 1</p> <p>DOK 2 (audio recording/performance)</p>

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		are in the given recording. Performance: perform a piece with a variety of articulations within the music.	
S1C2-107	Demonstrating the basic embouchure, posture, and hand/stick/mallet position appropriate for characteristic tone production on their instrument.	Test must be instrument specific. Performance: demonstrate proper posture, embouchure, hand/stick/mallet position (example: saxophone – embouchure is sealed around mouthpiece).	DOK 1 DOK 2 (performance)
S1C2-108	Playing, on pitch, in rhythm, with appropriate articulation, dynamics, and tempo.	Requires performance/aural assessment Use performance rubric assessment	DOK 3
S1C2-109	Playing exercises from memory at appropriate level.	Requires performance/aural assessment Use performance rubric assessment	DOK 3
S1C2-110	Playing notated music at grade level 1-2 on a scale of 1-6.	Requires performance/aural assessment Use performance rubric assessment	DOK 3+
S1C2-111	Playing repertoire accurately and with good breath control, tone quality, and technique at grade level 1-2 on a scale of 1-6.	Requires performance/aural assessment Use performance rubric assessment	DOK 3+
S1C2-112	Sight-reading repertoire accurately and expressively at one level below performance level.	Requires performance/aural assessment Use performance rubric assessment	DOK 3+
S1C2-113	Playing a varied repertoire from different genres at appropriate level (e.g., traditional, military, popular, folk).	Requires performance/aural assessment Use performance rubric assessment	DOK 3+

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S1C2-114	Responding to basic conductor's cues (e.g., tempo and dynamics).	<p>Multiple-choice items may present a simple scenario describing a conducting cue, and then ask the student what the conductor most likely wants the band/performer to do in response to the cue. Focus on how to interpret common cues and gestures. Bear in mind that individual conducting styles will vary.</p> <p>Avoid items asking where the conductor's baton is (directionally) on a certain beat — could be confusing in reference to student versus conductor perspective. Exception: may test recognition that baton travels downward on the first beat (the downbeat).</p> <p>Do not write items that use conducting pattern diagrams (not appropriate content for foundational band).</p> <p>Performance rubric: perform a piece with differentiated conductor's cues, including changing tempo, dynamics, fermati, time signatures, etc.</p>	<p>DOK 2</p> <p>DOK 3 (performance)</p>
S1C2-115	Playing independent parts while others play contrasting parts within an ensemble at grade level 1-2 on a scale of 1-6.	<p>Requires performance/aural assessment</p> <p>Use performance rubric assessment</p>	DOK 3+
S1C2-116	Playing together as an ensemble (e.g. tempo and balance).	<p>Requires performance/aural assessment</p> <p>Use performance rubric assessment</p>	DOK 3+
S1C2-117	Playing by rote short rhythmic and/or melodic patterns, and/or intervallic while maintaining a steady beat.	<p>Requires performance/aural assessment</p> <p>Use performance rubric assessment</p>	DOK 2
S1C2-118	Moving in a synchronized manner with music (e.g., hand clapping, foot tapping, marching).	<p>Requires performance/aural assessment</p> <p>Use performance rubric assessment</p>	DOK 2

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S1C2-119	Additionally for percussionists: playing the appropriate percussion rudiments (e.g., long, 5-stroke, 7-stroke rolls, paradiddles, flams).	Requires performance/aural assessment Use performance rubric assessment	DOK 2
S1C2-120	Recognizing when their instruments are in tune by listening to a given pitch.	Requires performance/aural assessment Aural recording/performance rubric: identify if a given note is sharp/flat or in tune with a secondary note. Performance rubric: tune to a given pitch.	DOK 1 (identify) DOK 2 (aural/performance)
S1C3-101	Playing improvised melodies for a minimum of 4 measures within teacher specified guidelines (e.g., using a limited pitch set).	Requires performance/aural assessment Use performance rubric assessment	DOK 3
S1C3-102	Playing improvised melodic and rhythmic accompaniments for a minimum of 4 measures within teacher specified guidelines.	Requires performance/aural assessment Use performance rubric assessment	DOK 3
S1C4-101	Identifying how changing compositional elements of music (e.g., dynamics, tone color, tempo) can change the style and experience of the music.	Essay/free response (do not include this on the multiple-choice test).	DOK 1
S1C4-102	Creating short compositions for their own instrument, a minimum of 2 measures within teacher specified guidelines.	Students will write a composition (do not include this on the multiple-choice test).	DOK 3
S1C5-101	Identifying the key of their instrument in relation to concert pitch.	Test must be instrument specific. Not included on multiple-choice assessment. Instrument-specific example: What is the key signature for alto saxophone for the key of concert Bb major?	DOK 1 DOK 2 (comparison of specific instrument to concert pitch)
S1C5-102	Explaining the function of the following time signatures: 4/4, 3/4, 2/4, 6/8, cut time.	Students will identify/explain the parts and/or function of the time signature. Items may ask such questions as: What does the bottom number in the 3/4 time signature indicate? Which statement correctly describes common time? Items may also ask students to identify the correct time	DOK 1

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		<p>signature for a given musical example, based on the number of beats in each measure and the type of note that receives the beat (e.g., the stem presents a musical example without a time signature, and the answer choices provide possible time signatures – or vice versa).</p> <p>6/8 time should not be tested at this level, though this time signature may be used as a distracter. 3/2 may also be used as a distracter.</p> <p>Use graphics of time signatures in items (do not write as fractions).</p>	
S1C5-103	Explaining and applying the terms encountered in the repertoire.	<p>Students will define the musical terms and identify the symbols that are commonly encountered in the beginning band repertoire.</p> <p>Items for this PO should emphasize definition and identification of terms and symbols, and do not need to be based on an authentic musical example. (Interpretation of musical examples is covered in S1C5-105.)</p> <p>Possible item types include: What does forte mean? Which of these symbols is a crescendo?</p> <p>Due to the inconsistency of the AZ Music Glossary, use academically accepted vocabulary definitions.</p> <p>Performance rubric: perform specified terms in repertoire.</p>	<p>DOK 1</p> <p>DOK 3 (performance)</p>
S1C5-104	Playing expressively, on pitch and in rhythm, dynamics, phrasing, tempo markings encountered in the repertoire.	<p>Requires performance/aural assessment</p> <p>Use performance rubric assessment</p>	DOK 3+
S1C5-105	Using appropriate terminology to describe and explain music encountered in the repertoire.	<p>Students will explain or describe a musical example using appropriate terminology. Students will explain what a musician should do when he/she encounters a certain term</p>	<p>DOK 2</p> <p>DOK 3 (performance)</p>

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		<p>or symbol in the repertoire.</p> <p>Items for this PO should emphasize interpretation of written music, and should be based on authentic musical examples or descriptions of musical performance.</p> <p>Musical examples may use a single staff, a double staff, or a percussion staff, depending on the item's focus.</p> <p>Use academically accepted vocabulary definitions due to inconsistency of AZ Music Glossary.</p> <p>Performance rubric: perform specified terms in repertoire.</p>	
S1C5-106	Identifying steps, skips, and repeated notes encountered in the repertoire.	<p>Students will identify and compare steps, skips, repeated notes, and leaps as shown in written music. (Steps are seconds; skips are thirds; leaps are fourths and above. However, items should not use terms such as thirds, fourth, and fifths to describe intervals.)</p> <p>Do not show leaps of more than an octave, and do not use ledger lines in examples.</p> <p>Only use both treble and bass clefs in items that use the letter names of notes.</p> <p>Do not write multiple-choice items that discuss intervals in terms of half steps (e.g., do not ask which notes in a scale are separated by a half step, and do not ask how many half steps are in a certain interval).</p> <p>Aural: identify whole steps/half steps. Requires performance rubric.</p>	<p>DOK 1</p> <p>DOK 2 (aural)</p>
S1C5-107	Explaining the function of the key signatures and accidentals.	<p>Students will identify only these terms: A sharp symbol raises a note by half a step. A flat symbol lowers a note by half a step. A natural symbol cancels a sharp or flat.</p>	DOK 1/DOK 2

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		<p>Students will recognize that an accidental lasts for an entire measure.</p> <p>Students will identify order of flats (BEADGCF) and order of sharps (FCGDAEB).</p> <p>Students will identify key signatures that are commonly encountered in the beginning band repertoire.</p> <p>Students will recognize that a key signature indicates which notes are always sharp or flat.</p> <p>More complex items may ask a student to interpret or apply a key signature and/or accidentals in a musical excerpt (e.g., Based on the key signature, which note is played as a flat? In which measure is B raised by half a step?)</p> <p>Use bass clef and treble clef in all examples of key signatures in musical notation.</p>	
S1C5-108	Describing and playing simple musical forms as encountered in repertoire.	<p>Students will identify only these musical forms: ABA, AABA, and round.</p> <p>Items may describe a scenario to students where a specific form is outlined, and have students identify which form is being described. Or items may provide a brief musical example (no more than two lines of music) that shows a form, and ask students to determine which form is shown.</p> <p>“ABC” may be used as a distracter.</p>	DOK 2/DOK 3

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S2C1-101	Recognizing the relationship between music and various functions/events (e.g., specific to content area).	Identify events for which music would be played (e.g., “Where would the national anthem most likely be heard?”).	DOK 2
S2C1-103	Recognizing composers’ motivations for creating the music being performed by the students.	Do not test via multiple-choice – possible essay.	DOK 3
S2C1-104	Recognizing and applying the relationship between rhythm and mathematics as it occurs in the repertoire.	Students will solve simple addition and subtraction problems incorporating whole notes, whole rests, half notes, half rests, quarter notes, quarter rests, eighth notes, and eighth rests in the stem as well as in the answer choices. Items may also present basic multiplication problems involving the interpretation of time signatures (e.g., “A section of music is in $\frac{3}{4}$ time, and contains six measures. How many beats are in the section of music?”).	DOK 2
S2C1-105	Recognizing the connections between music and other content areas as encountered in the repertoire.	Testable only if repertoire is consistent throughout the county.	DOK 3
S2C1-106	Exploring the connections between choral text and language arts and social studies (choral only).	Do not assess – choir standard.	DOK 3
S2C1-107	Describing and applying the physical factors essential to playing/singing within the repertoire (e.g., posture, breathing, fingerings, and bowings).	Students will identify physical factors essential to playing within the repertoire – posture and breathing. Application of physical factors needs to be instrument specific. Will not be assessed with multiple-choice items.	DOK 1 (identify) DOK 2 (describe) DOK 3 (apply)
S2C1-108	Analyzing and applying the effect the voice/instrument’s physical properties has on its sound as student skill level increases.	Test must be instrument specific. Possible suggestions: reed qualities and mouthpiece qualities.	DOK 3
S2C2-101	Investigating the origins and development of instrumental/vocal music.	Do not assess – too individual/reading assessment.	DOK 2
S2C2-102	Identifying and comparing a varied repertoire of music from diverse genres and musical styles.	Do not assess – too individual/reading assessment.	DOK 2

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S2C2-103	Playing/singing a varied repertoire of music utilizing appropriate stylistic elements reflective of history and culture.	Requires performance/aural assessment Use performance rubric assessment	DOK 3
S2C2-104	Identifying and applying appropriate audience behavior in the context and style of music being performed.	Students will identify appropriate audience behavior given a specific situation (e.g., performances by a concert band, jazz band, and marching band).	DOK 2
S2C2-105	Identifying the composers of the works being sung/played.	Requires performance/aural assessment	DOK 2
S2C2-106	Identifying various roles of music in daily experiences.	Students will identify and describe situations for the use and performance of music (e.g., grocery store, concerts, cultural events, entertainment, celebrations, and sporting events). Items may also address the use of musical technology in daily life (e.g., when it is appropriate to listen to headphones).	DOK 2
S2C2-107	Identifying the musical characteristics that make a piece of music appropriate for a specific event or function.	Students will identify music that is appropriate for an event based on the music's tempo, dynamics, etc., or describe why certain music might be chosen for a specific event. Try to avoid writing items that do not directly relate to band repertoire or performance.	DOK 3
S2C3-101	Explaining their musical preference for specific musical works and styles.	Do not assess	DOK 3
S2C3-102	Identifying the roles and impact music plays in their lives and the lives of others.	Already covered in S2C2-106	DOK 3
S2C3-103	Identify the various ways that music conveys universal themes (e.g., contrast, conflict, emotion).	Students will identify and analyze the ways that music communicates ideas, themes, conflicts, and basic emotional states, and will analyze how music is used to represent non-musical phenomena. Items may ask which characteristics (e.g., specific tempos, dynamics, or instrumentation) would most likely create a given theme or emotional effect; may contrast the characteristics of music that expresses different themes or	DOK 3

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		<p>ideas; or may ask which theme/idea is most likely expressed by a piece of music with given characteristics. Other approaches are also possible.</p> <p>Items may also describe a situation (e.g., a battle) or a character (e.g., a giant) and ask which type of music (dynamics, instrumentation, tempo, etc.) would be most appropriate for that situation or character.</p>	
S2C3-104	Identifying and explaining music preferences (I like it because...)	<p>Do not assess – personal bias.</p> <p>Assessed by writing prompt</p>	DOK 3
S3C1-101	Listening to music from various cultures and genres.	Do not assess – will be assessed via listening exam.	DOK 1
S3C1-102	Identifying the musical characteristics that make a piece of music appropriate for a specific event.	Do not assess – use writing prompt to assess student knowledge.	DOK 1
S3C1-103	Identifying the sounds of the instruments/voices specific to their ensemble.	<p>Not testable via multiple-choice items</p> <p>Audio recording – “What instrument is playing?”</p>	DOK 2
S3C1-104	Identifying instruments/voices by family/voice type.	<p>Students will identify woodwind, brass, and percussion instruments.</p> <p>Students will identify which instruments play treble clef and bass clef.</p>	DOK 1
S3C1-106	Using appropriate terminology to describe and explain music.	<p>Evaluate the effects of common articulations (e.g., staccato vs. legato, tie vs. slur, accent, and fermata) and symbols, and describe and compare their effects within a piece of music.</p> <p>Use academically accepted vocabulary definitions.</p> <p>Aural: identify via an audio recording what the articulations</p>	DOK 1

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		are in the given recording. Performance: perform a piece with a variety of articulations within the music.	
S3C1-107	Identifying the elements of music in the repertoire.	Elements of music: melody, rhythm, harmony, pitch, dynamics, tempo, and form. Basic items (DOK 1) may ask students to define the above elements of music. Use accepted academic definitions. More complex items may provide a musical excerpt, and ask questions that require students to analyze or describe the relevant elements of music (e.g., In which measure does the music's rhythm change?). Avoid asking students to identify the form of a piece of music, as this is covered in S1C5-108.	DOK 1/DOK 2
S3C1-109	Identifying their role (e.g., melody, harmony, accompaniment, and foreground/background) within the texture of the ensemble.	Performance rubric	DOK 3
S3C1-110	Identifying whether an instrument/voice is in tune by listening to a pitch reference.	Performance rubric: tune off of a given pitch.	DOK 2 (aural/performance)
S3C1-111	Identifying the expressive qualities (e.g., dynamics, tempo, phrasing, and vibrato) of music.	Students will recognize that tempo (fast or slow) and dynamics (loud and soft) are expressive qualities of music. Items may ask students which change(s) to a piece of music would most affect its expressive qualities. Items may also ask students to contrast or interpret the expressive qualities of music (e.g., Which combination of tempo and dynamics would most likely express joy?). Do not test vibrato at this level. Aural assessment: listen and identify expressive qualities within performance.	DOK 2

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S3C1-112	Listening to musical examples with sustained attention.	Cannot be assessed by multiple choice	
S3C2-101	Identifying the characteristics that evoke a temperament or mood in a piece of music.	<p>Identify and describe the characteristics of a piece of music that create specific moods or emotional effects (e.g., dissonant music creates a mood of suspense/danger).</p> <p>Items may ask which type of music (described in terms of its dynamics, tempo, phrasing, and/or rhythm) would best help to create a certain mood in a given situation (e.g., creating an energetic mood at a pep rally). Items may also ask why music that creates a certain mood might be played in a certain situation. Other approaches are also possible.</p>	DOK 2
S3C2-102	Using teacher specified criteria to evaluate a musical performance.	<p>Given set criteria students can identify elements of an outstanding performance – e.g., good posture, intonation, balance, and blend.</p> <p>For example: Which of these criteria would be indicative of a superior performance?</p>	DOK 3++
S3C2-103	Showing respect for personal work and the work of others through appropriate critique.	This is evaluated via other avenues not adaptable to multiple choice using digital media.	DOK 3++
S3C2-104	Evaluating the effect of audience and performers' behavior on the performance.	Previously noted in S2C2 – 104	DOK 2
S3C2-105	Reflecting on the experience(s) of their performance and the performance of others.	This would be assessed through a free response writing prompt.	DOK 3

**Use of terms from AZ Music Glossary are acceptable, but not definitions.